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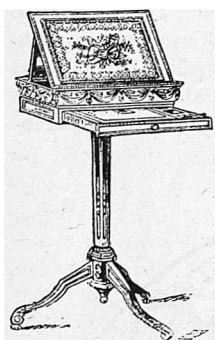
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DECORATION & FURNITURE

THE JONES COLLECTION.



are absolutely unique, and therefore almost priceless. The collection exists intact, as it was removed from the residence of the giver, a wealthy tailor who retired many years ago and whose leisure and fortune were devoted to gathering the objects of art which now occupy a series of galleries in the museum.

The predominating character of the collection is French, and, although interspersed with handiwork of several dates in the seventeenth century, it is mainly confined to objects made in France between the years 1700 and 1790. Even the exceptions of Chelsea, Oriental and Dresden porcelain fall within the same period, and were bought, many of them, not for their rarity or beauty, but for the French mounts which decorate them. The varieties of art workmanship in the collection are very numerous. The principal feature is the dazzling and wonderful display of "meubles de luxe" born of the taste of the famous *ébénistes* of the eighteenth century. No better idea of the splendor and artistic elaborateness of these "meubles" can be given than by saying that they bear such names as Riesener, Boulle, Gouthière, Caffieri, David Roentgen and Garnier, besides such of lesser fame as Petit, Carlin, Berain, Richter, Pafrat, Oeben, Bayer and Denizot.

The picturesqueness of the collection, with its lustre of rare woods, its glitter of inlay, its gleam of ormolu, and its curves and swell of polished outline, is astonishing. It is only by a closer view that one is able to distinguish in it the three different phases of design which characterized the reigns of the three Louis. One is the inlaid brass and tortoise-shell known generally as "Boule work," the Japanese and Chinese work mounted in French ormolu; the second, polished wood furniture with contours twisted and swollen and overlaid with brass mouldings; the third, the more sedate and refined style which came in with Louis Seize, and was a partial return to the purer forms of the Renaissance before they became tortured and disguised by the floridity of "le grand siècle."

Prominent among *escritoirs*, commodes, cabinets, armoires and tables, is an immense armoire of Boulle work, over five and one half feet high, and supposed to have been made from designs by Berain, a decorator attached to the cabinet of Louis XIV., who formed most of his fancies upon Raphael's arabesques, and similar ideas of the sixteenth century. The armoire bears on its doors, in the midst of floriations and figures, two oval panels with double L's (for Louis Quatorze) laid in a blue ground, and is a good exponent of Boulle's best period, before a necessity for economizing the costly materials used led to the period of "Boule and counter"—a clever device of glueing and sawing, by means of which two or more designs were obtained by the same sawing. The style of this armoire is simpler than much of the Boulle work, better in character and more true to right principles of ornamentation. It

is said there is nothing so grand in any of the galleries of France, and it is valued at ten thousand pounds.

A curious elephant clock by Caffieri is a noticeable object. Philippe Caffieri was a prominent "or mouleur" and "ciseleur" during the reign of Louis Quinze, and was distinguished for a peculiar delicacy and taste in the chasing of the metals with which the "meubles" of that period were decorated to fantastic excess. This delicacy and taste did much to redeem the riotous extravagance of forms and mountings which were the fashion during the reign of that sensual monarch. The dial of this clock is in a drum of ormolu which rests upon a bronze elephant, the animal itself standing upon a rockwork of ormolu. Still another and larger example of Caffieri is a commode of Chinese lacquer mounted in Caffieri ormolu. The use of lacquer was a marked feature of the Louis Quinze style, although its origin dates from the reign before, and its decadence not till the reign after. At first, objects coming from China and Japan—screens, boxes and cabinets—were broken up to decorate European furniture, but this supply failing to meet the demand, woods were finally sent bodily to Oriental workshops where they were lacquered and on their return had only to be mounted. The panels of the commode in question are genuine old lac.

Clocks in all sorts of cases abound in the collection, in marqueterie, Boulle work, white marble and Sèvres porcelain. One of the most beautiful objects in the whole collection is a Sèvres clock in Gouthière mounts, said to have been made expressly for Marie Antoinette. Still another is lyre-shaped "gros bleu" mounted with chased ormolu. The dial is painted with signs of the

is always difficult to distinguish the authentic work of Gouthière, as his name has been bestowed on all the marvellous chasings of the style of Louis Seize, which are, as everybody knows, extremely numerous. Gouthière rarely marked his work. Madame du Barry—"Dame Dubarry" as Carlyle calls her—was extremely fond of this ormolu work. She gave him a handsome commission, but, Louis Quinze dying before payment was made for it, poor Gouthière never recovered the debt.

One remarkable piece of furniture in the collection naturally attracts attention both for its workmanship and its associations, sentimental and historical. These associations, however, may be purely fanciful, as the article, a toilet table made by David Roentgen, and said to have belonged to Marie Antoinette, is in such a perfect condition of unsullied freshness that one can scarcely believe it ever to have been in use. It is of tulip and sycamore woods inlaid with landscapes, trophies and vases of flowers in tinted lime and cherry wood, the whole as delicate and glossy as painted satin. Another beautiful piece of furniture said to have belonged to the unfortunate wife of Louis XVI. is the secretary illustrated on the opposite page. It was probably the work of Riesener.



LOUIS XV. BONHEUR DE JOUR.
IN THE JONES COLLECTION.

It is well known that Riesener was much employed by Marie Antoinette, and some of the specimens which he executed for her still exist, as those who followed our accounts of the Hamilton collection will remember. The masterly precision of workmanship and manipulative skill which he possessed enabled him to execute designs of the greatest delicacy with the varied tints of the woods, employed in his groups of flowers and foliage, arranged in the most perfect manner. Roentgen, his contemporary (usually known as David), worked in a similar style and method. The marquetry and ormolu writing-table illustrated at the beginning of this article, made for Marie Antoinette probably, is an instance of their handicraft. The top is enriched with a large Sèvres plaque, dated 1778, and having a trophy in the centre emblematic of Music. A similar table to this one, recently sold at Christie's for £6000, was also said to have belonged to Marie Antoinette.

The elegant "bonheur de jour," or ladies' cabinet-table, illustrated above, is one of a pair which stood in the large drawing-room in Piccadilly. It is in Louis XV. style, and depends entirely upon the Sèvres plaques with which all the panels are filled for its very rich effect. This monarch founded the porcelain manufactory of France, and started the fashion, no doubt, of inserting pieces of Sèvres in furniture; but

more particularly with the reign of Louis XVI. is the development of the style to be associated, when Amboyna-wood and thorny-spotted mahogany were replacing marquetry and mosaics. Then Wedgwood cameos and porcelain panels were incrusting in friezes, drawers, and door fronts of furniture, and therefore it has been



BOULLE CABINET.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

zodiac by Cotteau. The pendulum, a ring of paste diamonds, hangs in front of the dial. Gouthière, also an ormolu worker, belongs to a later period than Caffieri. His work was generally more floral and classical in design than Caffieri's, and in many designs he made the figure take an important part. Jacquemart says it

permitted, for clearness, to call the overlaying of furniture with china by the name of the sovereign who so specially admired and patronized it. The specimen under consideration is in sycamore wood, and has a white marble top to the upper stage with a solid ormolu verge to the table-top itself.

HINTS FOR THE DINING-ROOM.

THE general plan of the decoration of the dining-room should be sombre, but at the same time cheerful, or, in other words, deep in tone, but not dull. It may have a painted dado of good dark tone, with stencilling or hand painting upon it. There should be a dado mould or chair rail about 2 feet 9 inches from the floor, to prevent the chairs from damaging the paint. The walls, of course, would have to be plugged for it, and, in order to get over the difficulty of the plaster, it had better be a flat rail about 3 inches wide, rather than a bold projecting mould; if this is done, most of the injury to the plaster would be covered by it.

If there are to be many pictures, the walls above the dado may be painted a good warm brown or chocolate color, as this forms a capital background for them; or, if papered, use one of an all-over pattern in which the colors are well blended. There would be the usual picture rail or rod with frieze above, which, supposing the room to be about 11 feet high, should not be more than 12 inches or 15 inches deep. A running painted or stencil pattern, with painted panels or tiles at intervals, will be found suitable for a narrow frieze of this description. The general tone of the cornice should be lighter than the frieze, but darker than the ceiling, and picked out in colors to emphasize the mouldings. Sometimes one meets with immense, ugly cornices in comparatively low rooms. In such cases a good plan is to cut off one or two of the bottom members, if it can be done without disfiguring the cornice entirely.

In rooms under 11 feet high it will often be found better to omit the dado, or, rather, to carry up the dado for about two thirds of the height of the wall, letting the upper third form a deep frieze, which may be painted in distemper, and stencilled with foliage, birds, and animals, not in one flat tint, or shade of tinting only, but in various shades and tints produced by mingling the colors on the palette, and also by the dexterous handling of the stencil brush in laying them on. Another plan of treating a deep frieze is to have a design painted on canvas and fixed to the wall; this, of course, could be removed when occasion required. A good treatment for a dining-room is to have a dado of stamped leather paper of a dark red or brown ground, a wall paper above of a neutral blue, and a frieze of blue and white flock paper. It is very necessary, in choosing papers, to see them both by day and also by artificial light; the difference in appearance of some is extraordinary; as a rule, yellows look comparatively pale and blues considerably darker by artificial light.

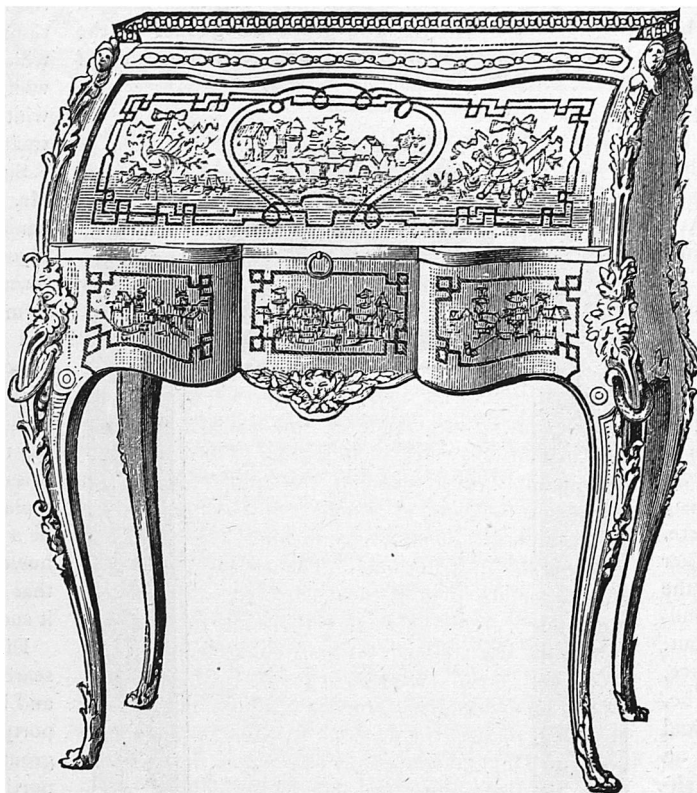
The wood-work may be painted in two tints of brown, dark red, or green, harmonizing with the walls, and, where the room is papered, a good plan is to paint the panels of the doors the same tone as the ground of the paper, the styles and rails a darker shade, and to pick out the moulds in a still darker color, or in blue or black. The panels may be stencilled or hand-painted, but, as a rule, a very little suffices to relieve them, and it should be done in quiet neutral colors. Another way is to fill in the panels with Lincrusta Walton.

The floor should have stained and varnished margins, about 2 or 3 feet wide, but if the floor boards are not good enough for this, they may be painted and varnished. The first coat should be as nearly as possible the same as the finishing color, so that scratches may not be seen upon it. All the wood work should be varnished, so that it may be easily cleaned. The painted walls are also better varnished for the same reason, but when required as a background for pictures, should be flatted. It is a good plan, in painting a room, if there is the least suspicion of damp in the walls, to start with two coats of red lead, and let it be worked well into the pores of the plaster.

The ceiling may be formed into panels, with very

light moulded wooden ribs, which can be screwed to the laths, if the latter are ordinarily strong ones, and a fairly good effect may be produced by this means very

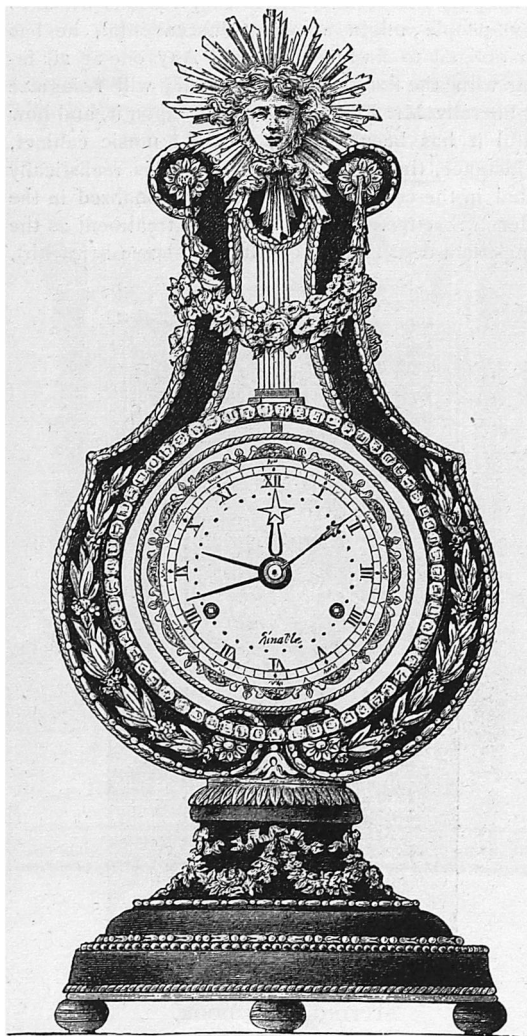
border inside; or if the room is small, a large scroll, commencing in one corner with leaves and flowers, may be painted over the whole ceiling.



SECRETARY. BY RIESENER.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

cheaply. The whole may be painted in oil, or distemper; if not white, then a warm gray, or cream color, the ribs picked out in one or two darker shades,



LYRE-SHAPED CLOCK, DECORATED BY COTTEAU.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

and the panels may have a little simple stencilling, but the less that is done in this way the better. In place of ribs the ceiling might be divided into compartments, or panels, by bold lines in distemper, with a stencil

ARTISTIC STOVES IN ENGLAND.

THE application of glazed ware and art tiles to stoves and fireplaces is engaging the serious attention of English manufacturers, led by Doulton & Co. of pottery fame. The Artist says: "The radiating tile stove is more sightly than, and obviates the objections to, the iron stove. In appearance it resembles the tile stoves of the continent. An air pipe is inserted, which, when connected with the outer air, warms it, and ventilates the room without draught. For open fireplaces, the Doultons have introduced a fluted fireclay hearth, with movable bars, which may in summer be removed, and the grate converted into a space for flowers. The fire is laid directly upon the hearth. The front hearth may be of tiles in the usual manner. As the fire is placed low there is a top piece as well as splayed sidepieces of glazed ware, to fill up the space between the actual fire and the mantelpiece. The low position of the fire, the consequent slight draught, and the extensive use of glazed ware which radiates instead of absorbing the heat, combine to economize fuel and make the most of the heat generated. A more elaborate invention is the syphon-acting ventilating tile grate. This has double flues at the top and sides of the grate. On lighting the fire, a damper is opened which allows the smoke to pass directly up the chimney.

Then, when a good draught is established, the damper may be closed, and the smoke forced to pass through the side flues before escaping. The air in the hollow space within the chimney-breast is thus warmed, and is admitted into the room through a hit-and-miss ventilator directly above the grate. In point of art these grates are certainly an advance upon most of those now in use and nearly all of those exhibited have a completeness and unity not generally seen."

AN invention in imitation of niello, whereby ornaments and works of art can be reproduced on the surface of the panel or plate, has lately been perfected in England by Friedrich Beck. The desired design is produced upon the the panel or plate by means of photo-engraving or photo-etching, then the engraved surface is coated with japan or other soft enamel, which is dried, the surplus of the enamel is next ground off until its surface is even with the surface of the metal, and the metal surface is last plated by electro deposition. In the usual method of transferring the desired design to the surface of the metallic plate or panel, the design is first photographed and the negative is placed upon a sensitized gelatine film. The light passing through the transparent parts of the negative renders the corresponding portions of the film insoluble; then after sufficient exposure the parts of the film not affected by light are swilled in water. The film having been treated in the usual manner for electro deposition, is placed in the copper bath, and a copper-plate of the required thickness is deposited thereon. This plate shows the lines of the design intended to be reproduced.

In a recent lecture at Birmingham, on Decorative Art, Mr. J. H. Chamberlain spoke of a common mistake arising from people confusing stained glass with painting. He said that he had been asked hundreds of times why the figures on stained-glass windows in cathedrals and churches were so absurd, and why there was not a better kind of drawing introduced, and the windows made more pictorial. The reply to this was that the stained glass window-makers, with all their faults, were wiser than to do that, for no work in stained glass could at any time be a picture. The essential nature of a stained-glass window was that the light should come through it, and, as it were, be partly held by it for a time, giving the figures a charm and a quaint effect, but the moment the pictorial idea was introduced, the figures required to be placed, not in a straight line like soldiers, but some behind the others, and this was impossible in stained-glass windows.